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ABSTRACT

Designed for media specialists and educators, this issue includes three articles which provide practical information for those who want to try making films with adolescents and children. The first article discusses cel animation techniques and explores applications of this type of filmmaking to the regular curriculum. The article touches on the filmmaking settings; potential problems; handy supplies; handling frustration; and avoiding equipment, artwork, and filming process disasters. The second article details the process of tracing paper/line animation--a technique found to be successful in workshops with rural Vermont children. Emphasis is on children's imagination and perseverance rather than drawing skills. The final section reports on liveaction filmmaking workshops with children and teenagers in an urban youth center, a hospital spinal injury unit, and at the Albright-Knox Art Gallery (New York). In this article, filmmaking is seen as an alternative to traditional art activities and as a way in which youngsters can acquire necessary technical skills. The issue concludes with a filmography listing of over 50 animation films. (LH)

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# young viewers

Fall 1982

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# filmmaking with kids

young viewers

Fall 1982 (Volume 5 Number 4)

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Maureen Gaffney, Editor; Jane Rayleigh, Managing Editor.

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If one can judge anything by the frequency of calls we receive on a given topic, there is a renewed interest in filmmaking with children. Thus, to provide some practical information for those who want to try making films with adolescents and children, we compiled this special issue of *Young Viewers*.

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Or How My Animation Workshop Survived the Seventies 3
Toni Giangrande discusses the ins and outs of cel animaiton in this back-to-basics era, exploring the applications of filmmaking to the regular curriculum. Ms. Giangrande, a fourth grade teacher at Edgewood School in Larchmont NY, has been holding year-long, extra-curricular workshops (during lunch breaks) for fourth, fifth and sixth graders since 1978.

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David Ehrlich, an independent animator, details the process of tracing paper/line animation--a technique he has found successful in his five-day workshops with rural Vermont children. Mr. Ehrlich emphasizes that, for his students, imagination and perseverence are more important than drawing skill. As a result of the workshop, his students come to appreciate the role math and physics play in their everyday lives.

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Sharon Blume reports on her liveaction filmmaking workshops with children and teenagers in an urban youth center, a hospital spinal injury unit, and at the Albright-Knox Art Gallery in Buffalo NY where she is coordinator of high school programs.

# mcc update

Within the past month you should have received a questionnaire from us about the magazine and the Media Center. As we approach our eighth year (and Volume 6 of the magazine), MCC is looking for feedback about what you would like to see in *Young Viewers*, and about the areas you would like MCC to address in the future.

Meanwhile, with public funds from the New York State Council on the Arts, we continue our film evaluations with children. This year we are focusing on films which depict ethnic groups as well as minorities, such as handicapped children. Those evaluations, plus a survey of research in the areas of media communication and learning, will be documented in our forthcoming book, *On the Nature of Motion Pictures for Children*, which should be completed during 1983.

In addition to the book, MCC (with NYSCA support) continues to work with museums in New York State, assisting them in the development of innovative film programs for children and families. With a grant from the Morgan Guaranty Trust Company, MCC is offering teacher workshops in the New York City area. And, with the generous support of the Louis B. Mayer Foundation, the Ruth Mott Fund, and the National Endowment for the Arts, MCC has initiated a new and very exciting project with hospitalized children--a project we will report on in depth in a future issue of *Young Viewers*.

*Corrections:* A CHAIRY TALE, reviewed in Volume 5 Numbers 1&2 (page 28), is directed by Norman McLaren and Claude Jutra.

The authors of *Movies for Kids*, included in "Programming Resources" (Volume 5 Number 3, page 41), have advised us that the number of film annotations given in our review is incorrect; the current edition (Unger, 1980) contains annotations of "more than 430 features, featurettes, and documentaries, but no shorts."

# celluloid confessions

## what i didn't find in the "how-to" books, or how my animation workshop survived the seventies

by toni giangrande

I first started making animated films with children in the early seventies. Those were forgiving times. We explored and made mistakes. Process was as important as product and the English primary school dictum--I hear and I forget; I see and I remember; I do and I understand--kept me on the side of common sense.

This is a new decade. Trial and error take time and cost money, and must be justified in an era that stresses the bottom line and the basics. For animation in the schools to receive recognition in the eighties, problems and solutions must be anticipated. Can it still work? What really happens when you put down the "how-to" book and pick up the camera's cable release?

### Open Wednesdays--Animating in a Workshop Setting

Cel animation, the technique that grew with Disney in the 1930s and 40s, is not normally attempted with children. Frustrated as I was by the limitations of only being able to work with children in my class for one year, and determined to expand the range of animation techniques used by my experienced fifth and sixth graders, I plunged into cel animation one Wednesday afternoon. I was backed only by a six-month workshop with a professional animator and a belief in happy accidents.

The aim seemed simple. I wanted to develop children's powers of observation by having them watch each other and then illustrate a walk, breaking a single step into its component parts. Then they would each create a character and animate a walk cycle by drawing on 8½x11" cels or acetate sheets of .005 mater thickness. Approximately eight drawings equaled a single step. These were to be filmed with a super-8 Bolex using a single-frame cable release; two frames of film would be shot for each cel. To illustrate a variety of walk patterns--skipping, strutting, shuffling, sneaking, and so on--I distributed model sheets from Kit Laybourne's *The Animation Book*.

We did our drawings in outline form on the front side of each cel, using black Vis-a-Vis markers, specially intended for drawing on acetate. We then painted on the back side of the cel with opaque colored inks, thus insuring that ink would not run into the outlined drawing. Viewed from the front, the cel had a professional, finished look--except for the fingerprints.

### The First Sign of Trouble

Before they actually drew on acetate, I had children sketch their walk cycles on paper, equal in size to the acetate, so that transfers could later be made by tracing. Since each subsequent drawing was to be only slightly different from the previous one, the outlined drawings had to be illuminated so that earlier ones could be clearly seen. Animators use light boxes; we used overhead projectors.

One October Wednesday in 1980, we borrowed every available overhead projector in the school. There we were--tables and floor space overflowing, twelve overheads running simultaneously on extension cords, and two children at the camera doing a test, as everyone rose to the challenge of bringing his or her character to life. The sense of well-being that overcame me at that moment was wonderful--and premature.

"Miss G. There's something wrong with this overhead. My light's gone out."

"So has mine."

"So have the camera lights."

So had all the classroom lights on our side of the hall, as well as the school bell and the clock on the outside of the building. We had overloaded the circuits. There was a moment of incredulous silence, followed by helpless giggles. Then Karin taped her frog to the window. "How about solar-powered backlighting, Miss G?"

We still use the overheads--not so many at once--as well as Karin's energy saving solution.

## An Easy-Going Approach

Called "The Tin Grin Workshop" because everyone in the group wore braces, I originally scheduled it as an after-school program with a potential two-hour time span. I found, however, that I was competing with football, soccer, and Girl Scout meetings--and, as the year advanced, plain old spring fever. Lunchtime one day a week seemed to work better, and as we approached our year-end "film festival" goal, additional lunch hours were squeezed in. It was important, I found, to keep the day of the week consistent, so that it became a rhythmic part of the group's schedule.

Since many animation techniques don't require great artistic ability, the only criteria for becoming a workshop member was a serious personal interest in the project. Natural selection seemed to work best, and a group of about ten proved ideal.

Initially, I was very insecure about drop-outs and those who came only intermittently. I feared that I or the program was at fault for their lack of interest. I learned, however, that drop-outs are the catch-22 of a voluntary workshop, and nothing kills spontaneity faster than to try to structure it like a classroom. When I began to be comfortable with that idea, and realized that I myself didn't always feel like filming every Wednesday, my sense of failure lessened and eventually disappeared. Ironically, allowing children to come and go did not diminish the group significantly; in addition, I had the satisfaction of knowing children were there because they truly wanted to be.

Fear of failure on the part of a child can result from structural overkill, because many children do not take easily to trial and error. The comment, "It's boring!" is a red flag which translates as: "You're pushing me beyond my limitations and I can't cope with it." I found that group interest would soar when I showed children filmed examples of what could be done with a new technique (refer to titles in filmography on page 12).

## Progress and New Problems

As the cel animation project developed, we became involved with other kinds of technical problems--problems beyond circuit overload. Jessica, a sixth grader, produced a visually stunning, but cumbersome background to accommodate her characters. It was done on an acetate roll which she backed with rainbow-colored tissue paper. Having decided on a park scene, she then painted each section of the roll in analagous colors (ones which are next to each other on the color wheel), again outlining the front side in thin black marker and inking in the back side. One section was done in warm tones of yellow, orange, red, and pink; another in cooler hues of lavender, blue, and green. She then coordinated the acetate with its tissue backing by laying the warm-toned section of acetate over the warm-toned tissue backing, and then matching the cooler-hued sections as well.

In most cel animation, the background rather than the individual cels is manipulated to create the illusion of forward motion. Ultimately, it would have been wiser to execute the background on paper rather than on acetate, as rolling and unrolling caused the paint on the acetate to crack and the acetate itself to rip. When opaque inks and cel paints ran out, we experimented with tempera, which does not adhere to acetate once it dries and thus flakes off.

In this particular workshop, our greatest difficulty was that we had not thought through the camerawork sufficiently beforehand. As a result we made the background too tall for the cels--an error from which we learned volumes. Cel and background heights must be identical, or a large portion of background will be eliminated (if you don't want top and bottom edges of the overlaid cel to be visible). Since we wanted our characters centered in the disproportionate background, registration (aligning drawings on peg boards to prevent jitter) was impossible; we had to rely on eye-hand coordination as we replaced cels and shifted the background during filming. Had we redone the background to the height of the cels, it would have been necessary for the children to rescale the characters to keep them in perspective. Judiciously, I think, I decided not to ask them to do that.

## Pulling It Together

In concentrating on technique, we found that we had overlooked plot line. Inevitably, we were confronted with twelve disparate characters in search of a story. As it proved impossible to reconcile to everyone's satisfaction a little boy on a horse, a pirate, a girl jumping rope, a haughty nanny pushing a pram, a swimmer diving off a dock, and a fearless frog leaping over lily pads, we settled for relative interaction between two characters. Thus, the girl skipped rope over a bridge which crossed the pond where the frog was leaping; the nanny pushed her pram along an old railroad track as the boy on the horse trotted past; and the pirate, stepping backwards, knocked the swimmer off the pier.

What I had estimated would take two months expanded into a year-long project. Our results, though technically primitive, were whimsical, colorful, and in many other respects, quite satisfactory. For me, personally, the greatest value of the project was learning to give up my hope for perfection and to appreciate that animation, like life, is process. The more patient I became with my own limitations as teacher and filmmaker, the more I could accept those of the children. I kept Robert Penn Warren's words in the back of my mind: "Real creativity begins where the need to accomplish leaves off."

### handy supplies

several rolls of Kodachrome 40
extra batteries for camera
extra movie lights with reflectors
extension cords
overhead projector
extra take-up reels and cans
16mm film leader
chlorox
splicing tape
safety razors
a stopwatch
clear acetate cels (good for titling and special effects)
anti-static cloth
grease pencils
de-natured alcohol or acetone (for cleaning projector & viewer)
cotton swabs
oak tag--manila 12x18"
large colored oak tag for backgrounds
black construction paper
white unlined pads
lots of colored markers--thick & thin
poster paints & brushes
extra pencils & soft erasers
Rapidgraph or Higgins colored inks
masking tape
scissors
Elmer's glue & rubber cement
math lab equipment--place value sticks, cuisinaire rods, etc.
dowel sticks
wool
clay
pipe cleaners
fabric
paper bags
clothesline & pins
large envelopes for storing artwork

## Handling Frustration

When does frustration challenge a child's problem-solving skills without discouraging him or her? Three years ago, Alex, a fourth grader, made a cutout film we called THE OCTOPUS MARATHON. Against a background of New York City (in colored markers on oak tag), he created six little oak tag octopuses, each with eight legs made of strips of wool. Realizing what was involved in reproducing forty-eight running shoes, he balked when it came to adding feet. After some discussion, Alex solved the problem by making feet from little blobs of colored plasticine. He then laboriously animated each octopus, all forty-eight legs, racing across his cityscape. But his problems were far from over.

When the eagerly awaited film returned from the camera store, the entire reel was black. The camera lid had apparently popped open during filming, because the hinge was broken. Despite the fact that the children tried sealing it with masking tape, Alex's film had been exposed to light. I could see tears welling in his eyes. All that work for nothing! I tried to reassure him that the problem was technical and not of his own doing, that his story would get on film even if I had to reshoot it myself. He revived, and--without my help--successfully reshot all his material the following day.

Illustrations by Karin Bauer, age 10

Alex's problem was not unique. Several years ago, using an idea from Yvonne Andersen's *Teaching Film Animation to Children*, we decided to shot an underwater scene. Ellen, a fifth grader, created lovely tropical fish swimming against a painted oak tag ocean. We laid the background on the floor, and to simulate an underwater effect, filled a Pyrex dish with water and blue food coloring and suspended the dish between two chairs positioned midway between camera lens and background. All that remained was to shoot, through the water, to the aquatic scene beneath. Everything should have gone smoothly except that the Pyrex dish tipped over three times, and three times Ellen recreated, repainted, and reshot her thirty-second oceanographic epic, eventually coming up with the idea of covering her background with clear Con-Tact in order to protect it. Her patience and perseverence amazed me.

Children's problems are often due to faulty equipment. Cable releases, seemingly magic cords used by animators to shoot one frame at a time, are notoriously unreliable--especially those with a metal covering. However careful children were, the cable releases seemed to get stuck or fall apart after three or four uses. At seven dollars apiece, replacing them was unthinkable.

As we rapidly approached June, with a backlog of material from both the cel workshop and the regular first year cutout and clay projects still to shoot, three cables in a row gave way--leaving us nothing to work with. Our trusty masking tape didn't hold. One morning, Peter and Chris, two fourth graders, spent a good deal of time studying and discussing the cable. Impressed by their involvement, I left them alone. Eventually they came up with an invention that seemed as ingenious as the safety pin or the band-aid.

"Miss G," they said, "all a cable really does is press on something inside the camera to click off a shot when you push it. Couldn't we stick something else in there? Like a paper clip?"

I couldn't restrain myself from hugging them! We unbent a paper clip, the point of which is about the size of the cable's tip, and inserted it into the cable fitting. After that, it was incredibly simple: press the paper clip and take a picture! To me, the thinking involved in that incident gave the children a life skill that far outweighed the investment of time and even the value of the film-making itself.

## Avoiding Disaster

Potential disaster areas fall into three main categories: equipment, drawing, and the filming process itself. The problems, I found, were less technical than organizational. Some frustrations, therefore, are avoidable.

Equipment: For me, equipment was always the worst offender, but with a little forethought, it needn't be.

- *Filter Key*: Super-8 cameras have a built-in Type A sun filter which is eliminated when shooting indoors, either by a switch on the camera body or by the use of a filter key which fits into a slot on the top of the camera. Keep it always in the slot when indoors; filter keys are the easiest things to misplace. If one does get lost, inserting the flat end of a large paper clip into the slot will do the trick.
- *Equipment Breakage*: Children respond quite well to a simple cause-and-effect statement that broken equipment means foregoing animation for several weeks while repairs are made. The only time a camera fell off the stand, it was by my hand. Fortunately, cameras need very little handling once they're positioned on the stand; however, an inexpensive, protective lens cover is a good safeguard against breaking the lens.
- *Animation Stand*: A simple photographer's copy stand (that holds the camera above the artwork) and two flood lights can be your animation stand. We removed the base of our copy stand and substituted a one-meter-square piece of plywood to accommodate larger artwork. We deliberately chose not to use a professional animation stand (such as the Ox Product Supermation Stand) since the camera is positioned inflexibly, its field of vision is limited, and characters must be drawn in a scale too small for children's fingers.
- *Extra Supplies*: Just when your *magnum opus* is about to find its way onto a reel of film, batteries and lights have a way of going dead. The frustration of being unable to film at just the moment when everyone is "psyched up" for it can wreak havoc. Extra supplies should always be on hand. If the battery case is removed from the camera when not filming, batteries are supposed to last longer; however, the risk of equipment breakage is increased because the camera must be removed from the stand each time this is done, so I avoid it. Batteries are cheaper than cameras.
- *Editing*: Simple guillotine Mylar tape splicers are easiest for children to handle and avoid the mess involved in cement splicing. Never try to splice film with Scotch tape; your film will be destroyed!

Broken sprocket holes can also cause trouble by jamming the film in the projector or causing it to run off the track. Frames with broken sprocket holes should be removed or repaired (a simple tape repair kit is available from photographic equipment suppliers). Carefully threading projectors and viewers helps avoid the problem.

Artwork: "Show, don't tell!" is the rule; the visual image must be capable of carrying the story. To insure that the story works, a professional animator lays the action out on a storyboard. Storyboarding, however, is not entirely successful with children. They often turn the storyboard itself into a work of art--rather than using it as a tool--and dissipate their energies. To a child, the real fascination is the camera. In my experience, if children are kept from it for too long, they lose interest in the animation.

Filming: There are many small, but relevant, *dos* and *don'ts* that can spare a film crew anguished moments.

- *Do keep a footage chart* posted near the camera stand, where children can record their names and the reading on the camera's footage meter at the beginning and end of each segment. A full super-8 cartridge (Kodachrome 40) contains 50 feet. The footage meter reads downward from 50 to 00. If the camera lid should pop open by accident, the meter will automatically return to 50. It then becomes impossible to estimate accurately how many feet have been shot.
- *Don't open the camera during filming.* If it happens by accident, run off the rest of the roll in liveaction shooting, outdoors, or on anything easy. Animation is too time-consuming to risk having the film come back murky or totally black from exposure to the light.
- *Do put a piece of black construction paper or oak tag under the background of a film.* Since the camera takes in slightly more than what you see in the viewfinder, the black paper prevents you from filming the floor.
- *Don't stop in the middle of a film.* It is too easy for curious passers-by to jiggle the artwork--and every movement (wanted or not) shows up on film. It is also a good idea to tape the background to the base of the stand or the floor once it's in position to prevent it from moving.
- *Do notice how the camera is positioned on the stand.* The top of the camera should coincide with the top of your picture, just as it does when you're hand-holding a camera. An animator should be working from behind the camera rather than facing it. Otherwise you will have the singular experience of having your film turn out upside down--as our first one did! Although it was enthusiastically received, it only happened once. We never forgot again.

## Is animation for you?

How is a teacher to know if a filmmaking project will work for him or her? One way, if you are considering it, is to get involved in a workshop and try animation yourself before exposing children to it. This eliminates the insecurity for most teachers. But it is not absolutely necessary--a good book can teach you as much.

There are self-appraisal questions, however, that would verify your tolerance level and chances of success.

- How realistic are your expectations for yourself? Do you believe it is necessary to develop a high level of expertise before plunging in with children? Or . . .

Can you accept that filmmaking is essentially a communication tool, requiring the same skills necessary for teaching good creative writing?

- Are you a demonstrator or a catalyst? Do you need to be at the helm in a teaching situation? Or . . .

Can you relinquish the controls a good deal of the time?

- Are you unwilling to make mistakes in front of children? Or . . .

Can you forego being a paragon of knowledge and risk losing face for the sake of experiencing something new?

- How patient are you? Do you need instant gratification? Are you a dabbler in a number of projects simultaneously, resulting in fragmentation and incomplete efforts? Or . . .

Can you live comfortably with the often extensive time commitment the process requires on a single project?

- How much does filmmaking excite you personally? Do you work despite a nagging guilt that teaching through the arts is lovely and creative, but not the real meat and potatoes of education? Or . . .

Can you believe in the integral relationship between the arts and the regular curriculum?

- Do you need strong administrative support? Or . . .

Can you work confidently without it?

If you answered yes to the latter part of each question, then animation can work for you.

## Animating in a Classroom Setting

A teacher who is animating with his or her own class has some advantages over the teacher in a workshop setting. Flexibility of time is foremost. Once a class begins to function, two or three children at a time can be left to work with relatively little supervision. In this experimental milieu, they become innovative even when things are going well. Special effects are often the result.

For example, Robbie, a perceptive fifth grader, was playing with a stopwatch one day. He held it close to a cassette recorder and taped the stopwatch ticking. When he played it back, it sounded like a railroad train chugging into the station. By regulating the volume, he could make the train appear to be closer or farther away.

In another instance, again following a technique from Andersen's book, a grocery carton with a square opening cut in the bottom became a "snow machine" and the impetus for an experiment with depth of field. A roll of clear acetate, on which short, vertical dashes of snow were drawn, covered the carton's opening. The ends of the roll were attached to dowels so that it could be rolled downward to make the snow appear to fall. The carton was positioned midway between camera and artwork so that the camera could shoot through the acetate to a snow scene below. Because the acetate was at a different depth of field from the snowman below, the falling snow appeared soft and slightly blurred, while the snowman was completely in focus.

Children also developed interesting variations with cut-out techniques. After viewing Lotte Reiniger's JACK AND THE BEANSTALK in which silhouette characters, cut from black paper, are placed against a colored background and lit from underneath, we tried the same technique with poems. Keely, a sixth grader, chose Edward Lear's "The Owl and the Pussycat"; Lisa, a fourth grader, created her own storyline in a poem about a rocking horse that comes alive and gallops through the nursery window to frolic against the midnight sky. To illustrate the time changes from daylight to dawn she cut a window from black construction paper and, backing it with colored cellophane, underlit it on the overhead projector. Shooting a few frames each with the camera's trigger (instead of the single-frame cable), Lisa changed the colors of the cellophane from an afternoon sky blue, to vivid sunset shades and to a deep night hue (blue over purple). A shade, cut from black construction paper, was slowly lowered over the window, blacking out the entire scene.

Children are quite capable of solving the problem of perspective on their own. An airplane, coming out of the hangar and advancing to the foreground, was an illusion created by eight different sized airplanes, each supplanted by the next larger size, as the plane moved from the upper part of the background to the runway at the bottom. The effect was professional looking, and very exciting to Nick, the stubborn ten-year-old who struggled to achieve it.

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# persistence and vision: animating with kids

**by david ehrlich**

Like many artists, there came a point when my work appeared esoteric and too internalized; my animations, experimental films, were not as accessible as I wanted them to be. The time had come to rethink the process and start looking at film in a different light. Working with kids--teaching them my art--seemed a perfect so' tion.

Besides being an independent filmmaker, I teach at the University of Vermont in both the art deparment (animation as an art form) and in the education department (animation as a classroom technique). Since I was teaching adults what to do with children, I thought it appropriate I should get some personal experience; my only previous involvement with children had been during the summer of 1976, when I was director of The Loft Film Center in Bronxville NY. So, four years ago, for a lot of good reasons, I applied to the Vermont Council on the Arts/Artists in the Elementary Schools Pr. ram. Applications are considered on a competitive basis, for a three year term, but because of the high turnover of residents in Vermont, few artists complete an entire term. Vermont is my home, though, and I have been a filmmaker-in-residence since 1978, conducting week-long animation workshops in Vermont elementary schools; the experience has been enriching for me--and the children certainly helped me get grounded again.

## Structuring the Workshops

Over the years, adapting my own filmmaking methods to the needs of rural children, I developed various classroom tecnniques of blackboard, clay, object, and tracing paper animation. This last technique seems to be most effective, and I have outlined below a typical five-day workshop; modified to meet individual needs, similar workshops can be successfully conducted with children nywhere.

In each school, my workshop is attended by about one hundred students, aged six to twelve. Since it is not practical to teach animation to such a large number at one time, students are divided into groups of twenty, and I repeat the same lesson five times each day. Before the smaller classes begin, however, I hold a general assembly during which I explain basic animation theory and practice. Students watch a sequence from a popular Disney animation (CINDERELLA or SNOW WHITE), and a sequence from a Jiri Trnka puppet animation, such as SONG OF THE PRAIRIE (ARIE PRERIE), projected first at sound speed, then at four frames per second, to demonstrate how movement is broken down. I also pass around flip books printed by the National Film Board of Canada to further clarify the frame-by-frame technique. After this brief introduction, students are ready to begin their own animations.

## Character

At the start of the first class, I give each child a fifty page 9x6" tracing pad (cut from inexpensive 9x12" pads) and ask students to draw a circle about the size of a quarter in the middle of the last page. On the penultimate page, they are told to trace an overlapping image of the first circle, a little bit to the right of it, and to continue tracing the circle from one page to the next--each time moving the circle a tiny distance to the right. By the seventh page, I encourage students to change the shape of the circle gradually (e.g., adding one or two small "pimples" to the original circle, then enlarging both the circle and the pimples). After a brief discussion about the illusion of perspective (as a result of a shape becoming smaller or larger), children are usually anxious to experiment with the effect of size changes.

Once children complete ten or eleven drawings, I ask them to stop and just look at that last drawing. Most of the children are from farms and have spent pleasant moments staring dreamily at cloud formations while pursuring their chores. I ask them to look at their drawings as a kind of cloud-dream--not a large circle with a few pimples, but some living and breathing organism straining to become something or someone in its own right. Each child then becomes a kind of helper for this emerging being; each child can, with a few more drawings, allow this being to grow up.

When children begin drawing again, they let their hand discover what their "pencil wishes the circle to become." Some already know exactly what they want, and their character evolves in four or five drawings. Others are more tentative and cannot see anything in the shape; I suggest that these children draw for seven or eight more pages, gradually freeing their hand from the rigid circles, until suddenly a drawn persona appears "out of nowhere."

After showing students how to execute some elementary movement techniques, I ask each child about his/her character: "How does your character feel? Would you like to change the way your character feels? How can you do that?" Children might suggest bringing in a friend to make a sad Martian less lonely, or having the character eat an ice cream cone. Once the child finds a solution, s/he is encouraged to illustrate it graphically. Bringing in a friend requires going back a few pages and gradually introducing the new character so it is in position at the designated page. The child should devise the physical characteristics of the friend on scratch paper initially, then decide *how* to bring the friend in (e.g., walking, sliding on a skate board, dropping from a balloon, or appearing magically in a puff of smoke). Children quickly learn to ask themselves questions as they create a situation and, from this, exciting, even logical stories, are invented. By the end of the first class, children finish their books with a story involving at least two characters.

## Environment

The second class is devoted to environment; children are urged to create a totally consistent universe for their characters. If their characters are Martians, then craters, mountains, and rocks are added, page by page; if the story involves two fish, an underwater scene with

seaweed and rocks is needed; two realistic-looking children suggest a realistic landscape or interior; and if there are two non-descript beings, then an appropriately non-descript environment should be devised. After the child plans his or her environment and begins tracing it, I may say, "As long as you are going to the trouble of copying these backgrounds page by page (my budget cannot afford Disney-type acetate cels), let's create interesting movements within the environment itself." A Martian moon might move slowly across the sky; underwater vegetation might sway to and fro; in a realistic landscape, it might rain and then become sunny. Changes might be made in the characters as they respond to the environment; or the characters' emotional reactions might be made more effective if the child includes environmental changes that seem to trigger the interpersonal reactions already drawn.

At the end of the second class, children usually have finished fifty line drawings. Those who feel the story has not yet been resolved appropriately can work independently at home that night to refine their drawings or use a second book for additional drawings.

## Color

At the beginning of the third hour, prismacolor pencils in eight basic colors are distributed; I explain that for fluid animation, drawings should be colored within the outlines, with as little texture as possible--clean and smooth. To emphasize my point, I show films with messy and textured coloring; the wildly vibrating colors obscure the very shapes they are meant to enliven. I also show films in which the coloring stops halfway through because the child had become bored.

As a learning experience, this segment of the workshop is the most important. The line drawing of the first two days is generally very exciting, as children imaginatively create tracing paper worlds, step-by-step. For a child to color fifty pages, one after the other, in the same colors, is tedious, to say the least. The only motivation for such "unfun" behavior is the child's desire for a finished product that s/he can be proud of--"not like the films where those kids got bored and stopped coloring; those were just terrible!"

Determined not to give up, children choose their colors and set to work. Sometimes a child will stop coloring after half an hour, at which point showing a second unfinished film is normally enough to keep him/her coloring. As children work, I tell little stories about Edison, Pasteur, or Michelangelo--famous people who achieved their great work, and received recognition, because they labored for long hours without an immediate reward. This frequently leads to a discussion about some of the children's parents, who, as farmers, work fifteen-hour days, seven days a week, for months before they can harvest.

Much to the surprise of the regular classroom teachers, most children continue coloring patiently, until the final class, when they complete all their coloring. When each child finishes his or her book, the entire class usually applauds.

## Titles

About the middle of the final class, I ask children for a three or four word title that succinctly and cleverly describes the thrust of their film. When they have decided on their title, and checked the dictionary for the proper spelling, I show them examples of conceptual art in which the form, shape, and color of the title reflects or comments on the work's meaning. Some children, exhausted by the coloring, choose simply to write their words; others draw one of their characters next to the words; a few, invigorated by finishing the coloring, excitedly devise a conceptual title frame.

## Festival Films

Working alone, or with a few of my more patient students, I film the books and title frames, using a Canon super-8 camera, mounted on a tripod, at three frames per drawing; when projected at silent speed (eighteen frames per second), each fifty-page book plus title results in an eight-second animation.

Several weeks after the close of the workshop, I schedule an animation mini-festival for which the lion's share of preparation and publicity is done by the children. Family, community, and a few well-mannered dogs attend. The school band may provide a short concert, then play some lively background music as the films are projected.

Children are typically delighted with the results. They have accepted on faith that their fragmented drawings will move as a single flowing unit once they are on film, and children are truly excited to see that what they worked so hard on really does turn out wonderfully.

## Learning More Than Animation

In starting everyone with a circle, children begin on an equal footing; no one is intimidated by the drawing skills of another. As the circles progress, each child finds his/her own level and "reality," so that any evaluative comparisons between the works becomes irrelevant. Throughout the workshop, I stress that in this particular art form, individual drawing talent is less significant than raw imagination and the will to persevere. Children who have not been entirely successful with verbal skills and traditional academic curriculum soon discover that, with hard work and determination, they *can* succeed in this medium. In fact, I have found that animation often becomes the special preserve of those children who underachieve in other areas--*especially* those considered "retarded" or "delinquent."

By the production of a series of images, each drawn slightly different from the previous one, the child learns to think serially. S/he must use both analysis and synthesis, breaking down a given action mentally, then recreating it drawing by drawing. Children learn math and physics as well, but because they have a *need* to learn these subjects in order to achieve a greater naturalism of movement, the learning is organically motivated and, consequently, both more meaningful and more fun.

An ice cream cone thrown at a Martian should obey laws of gravity in order to look right. A child animator will watch a ball thrown by a classmate; eventually s/he will realize that its path is a parabolic arc. S/he will also discover in drawing it step by step that the ball slows down as it rises and accelerates as it falls. It is not unusual for a child to approach a teacher during a workshop and say: "You know that stuff you were trying to teach us last month--well, what *is* the formula for falling objects, and how do I figure out how much to move this ball, drawing by drawing, to get it to look real?"

When children ask how single drawings can be used to suggest a continual flow of movement, they become receptive listeners to a relatively sophisticated explanation of optics (i.e., retinal image and persistence of vision) because they *need* to know such things in order to make their animation. By implication, they see that math and physics have important practical applications in their lives.

Children also learn that it is possible to begin a seemingly magical and high-tech project, and by very hard and consistently persevering work, control that medium and create something that is to them, both meaningful and beautiful.

Children gain self-confidence in their abilities to learn, to adapt, and to create, and they gain confidence in the practical application of the body of academic knowledge they must learn.

They also have a tremendous amount of pleasure, both in the creative process and in showing their final product to peers and the adult community.

By the end of such a workshop, children have learned a great deal--most of which goes well beyond the art of animation.

Photo by Tom Loonan.

# filmmaking—an alternative to traditional arts activities

by sharon blume

Moving pictures are one of the most popular American art forms. Watching them often becomes a "magic-reality" experience for an audience. I guess that is part of their appeal. When, however, a person can create the magic reality of moving pictures with his or her own hands, that experience has an impact with few equals. At least that has been my experience. During the past three years I have taught filmmaking to a variety of groups consisting primarily of children and teenagers. Although their backgrounds and even the environments in which they worked differed greatly, there was a consistent response of thrill and enjoyment from each group that worked with the magic reality of film.

## Teenage Drop-outs

In my first year at the Albright-Knox Art Gallery in Buffalo NY, I worked as an instructor for Art-on-Site, a community outreach program providing art instruction to senior citizen centers, medical facilities and youth centers. My first teaching experience was with a group of teenagers at an urban youth canter. The group consisted of high school drop-outs or so-called "trouble students" who expressed little interest in art. In the first few weeks, I tried a number of art projects which, for the most part, failed to turn them on. A major breakthrough occurred when I brought in Polaroid cameras and film (from a Polaroid product grant). Everyone in the class took part in the assigned project.

In the session which followed, I brought along my own super-8 camera in order to finish a roll of film. I let some teenagers play around with it and I returned with developed film the next week. The group insisted upon viewing the ninety-second motion picture six or seven times, both forwards and backwards. Considering their unusual enthusiasm, it seemed clear to me that the group ought to have a chance to make their own film--scripted and pre-planned.*

## Getting Involved

That is exactly what happened. The Art-on-Site group used my camera, the museum's tripod and lights, and produced THE BABYSITTERS. The three-minute film is about two teenagers who arrive, schoolbooks and all, to a babysitting job. As soon as the parents leave, the girls feverishly light cigarettes and, within a short time, over a dozen friends drop by to party. The parents return home early, find the party in progress, and throw the teenagers out. Two party-goers, however, hide and later ransack the house. After a forty-second slapstick scene in which they take furniture, books, and everything else, the film ends as the robbers take camera, tripod, and camera operator. While it may sound corny, it was a fine first film, directed, filmed, and produced entirely by the teenagers, who were very pleased with the results.

Because of a tight supplies budget, I personally funded the next filmmaking project. I thought I could finance a three-minute film (one cartridge of film costs approximately $8, and processing is another $4), so we gathered to discuss it. Someone suggested we shoot on

* Filmmaking can become very expensive--even super-8--if you just "go out and shoot whatever comes to hand." The group had already had a opportunity to experiment in this manner (albeit only for ninety seconds), and since our budget was so limited, I felt it was important to make every effort to insure a positive experience for their first "real" film. Pre-planning, and scripting their narrative, was the only way to insure that neither time nor money would be wasted on aimless shooting. Additionally, about half of the teenagers were "trouble" students, and I felt they needed the discipline that such a focused project would entail.

location at a local cemetery to produce the film (later titled TILL WE MEET AGAIN). The discussion got a bit carried away; what began as a one-reel short was turning into a half-hour "feature." I quickly reminded the group of our financial limitations. They became quiet and then one kid said, "Well, if we can chip in for beer, we can chip in for film!"

This is when I realized how thoroughly involved these street-wise thirteen- to eighteen-year-olds had become. The Albright-Knox Art Gallery and the youth center eventually assumed funding of the film production because of this involvement; in the long run we received grant funding to continue working on subsequent projects.

## A Hospital Workshop

Perhaps the most personally interesting group was at Erie County Medical Center, where I worked with para- and quadriplegics--some of whom had been in the spinal injury unit for over ten months. While this group would generally become involved in any project I presented, I felt they needed some new stimulation. I showed a few films made by other groups and asked if they would be interested in working on a film. The hospital group was a bit skeptical, but agreed to give it a try.

Their first film, a slapstick comedy, was filmed in the unit's corridor by one of the patients who was flat on his stomach on a gurney (a flatbed cart for patients with severe back injuries). The cast included patients on gurneys and in wheelchairs, as well as unit nurses. Utilizing stop-camera action, the film was about a patient who kept popping in and out of his room to the frustration of the nurses who were trying to keep him in his room. The level of energy in the group amazed everyone.

After viewing their three-minute film, these hospital patients told me they had a great time shooting the film, but had not expected it to come out so well. Then they began plans for another. Filmmaking was an exciting, new activity for them; not only did they become personally involved in it, the process served to boost their morale and improve their spirits.

## Beginning the Process

Aside from special outreach groups, I have given film workshops for groups of youngsters between the ages of seven and eighteen at the Albright-Knox Art Gallery as part of the Insight Workshop Program. (These workshops meet two hours a week, for five weeks; a small fee--$25 for gallery members, $30 for non-members--is charged.)

All that is needed to help students develop and implement their own ideas is a little well-directed motivation. Two approaches generally seem to work for me, although the first works somewhat better in a gallery setting. In the first approach, I give students time to go through the gallery, limiting them to specific areas, such as Impressionism or Pop Art. They are instructed to find a painting or sculpture from which their film can be developed; the work of art is to be a "frame" in their film. (This activity can also be done in a classroom or a library using art reproductions.) Students are thus given a starting point, but are allowed considerable creative freedom.

The second approach is perhaps more straightforward. I give students a choice of fifteen or twenty topic ideas. The topics are general, but they help kids focus on a film concept. Typical suggestions include: a remake of a horror film, a story with a surprise ending, or a commercial for a new product.

Although I help structure their thinking, I always leave the film's subject matter up to the group. In their first effort (THE BABYSITTERS), my teenage drop-outs were dealing with issues relevant to them: parents, drugs, alcohol, and getting in trouble. This exercise in self-expression helped them both reflect on themselves and gain an understanding of what/why they were doing things in real life. I think it was important that the group produced their film without being influenced by adult values. (I had a parallel experience with a group of youthful offenders from an area detention center.) Since I am not an art therapist, psychologist or social worker, I hesitate to call filmmaking therapy, but for many of these teenagers, making movies was the activity they responded to most positively.

## Some Basic Needs

Perhaps I should clarify that a ten- to twenty-hour workshop will by no means produce a professional filmmaker. The instruction students receive is designed primarily to acquaint them with the medium using a hands-on approach. However, starting a filmmaking program is not as complex as you might think. Basically, you need three things: space, equipment, and a teacher.

- *The Space*: Any normal-sized classroom is sufficient space for teaching film animation, although some reorganization will probably be necessary. I have found it helpful to divide the room into two areas: pre-production, where students can make scenery, characters and other props; and production, a separate space for the actual filming. When doing liveaction, I have students do the filming outside because it offers a better light source. If you shoot liveaction inside, find a sufficiently large space where youngsters will not be likely to trip over lights or each other.

- *The Equipment*: It is seldom necessary to purchase new equipment; used equipment is not only ideal, it is often readily available. I recommend the super-8 format as opposed to standard 8mm or 16mm. Standard 8mm is awkward to work with because the film is on a reel instead of in a self-contained housing (as in super-8), and 16mm is too expensive.

Start with at least one camera with a single frame capability for animation, possibly a zoom and a focusing device. Many manufacturers produced inexpensive super-8 cameras for home and family use, and it is possible to find a used camera for about $50. Check local camera shops, garage sales, and classified ads; it might take a little time, but it pays off if you are persistent.

Other necessary equipment (also bought used) includes a sturdy tripod (about $10), two studio clamp-on lights (about $10 each), two 30-hour photo flood lamps (about $1.25 each). We did all our editing "in camera," i.e., we filmed our movies in sequence, doing only one take for each shot; in this way we saved ourselves the time and expense of editing (viewers cost about $30, splicers are about $10, and tape costs $3 a roll).

You will also need a projector (about $60 used). This might be the least of your worries, if your institution already owns one; on the other hand, it could cause a great many problems. Very cheap or old projectors have a tendency to chew or "eat" the film. You will have a very unhappy group if this happens. Make sure to test-run the projector several times with a discarded reel of film before you screen your students' finished products.

- *The Teacher*: If you have no previous experience with filmmaking, you will need to devote some time to learning about it. If there is a college or media center in your area, I would suggest taking a basic super-8 course. I, however, taught myself by reading books such as *Independent Filmmaking* by Lenny Lipton, *Make Your Own Animated Movies* by Yvonne Anderson, and *Film Maker's Guide to Super-8* compiled by the editors of *Super-8 Filmaker*. All are excellent references.

As in teaching any art form, you will need to shoot some film yourself, in order to experiment with the medium as well as to anticipate the problems your students will encounter. Try different camera techniques. The first reel of film you shoot will serve to clarify your mistakes; after that, I suggest shooting two or three more reels in order to become comfortable with the medium.

## In Conclusion

The success of my filmmaking workshops convinces me that more filmmaking programs ought to be developed and implemented, particularly for youngsters with little or no interest in traditional forms of studio art. Filmmaking offers them an alternative involvement in the arts, and acquiring the necessary technical skills seems to come easily to today's children and adolescents.

My initial encounter with their technical savvy was quite serendipitous. Several years ago, the Albright-Knox Art Gallery programmed a series of "Flash Gordon" films on Saturday mornings. During one screening I sat behind a family which included parents and two boys, aged approximately five and seven. At one point, Flash Gordon was doing battle with a prehistoric creature. As the camera concentrated on a full-frame shot of the creature, the five-year-old seemed a little scared. His seven-year-old brother turned to him and casually said, "Don't worry, it's not really a monster; it's just a lizard that they put real close to the camera when they filmed it."

I was very impressed by the older boy's apparent sophistication and I made a mental note never to underestimate a child's technical knowledge. My experiences teaching filmmaking to children and adolescents have not only reinforced that resolve, they have made it abundantly clear that children need an opportunity to put their savvy and their interest in technology to work. Making films is a perfect way for this to happen.

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*Giangrande, continued from page 6*

## A June Film Festival

Every two or three years we finish our animation program with an animation festival in June. The festival screening is usually presented twice--once for the benefit of the school, and again in the evening for the animators' families. Unless more than one class is involved (i.e., two teachers working together), it is usually impossible to plan a festival every year. Animation and editing are time-consuming, and the pressure to have enough material for a forty-five to sixty minute program can wilt even the most undaunted teacher.

The room we use for the festival is a PTA meeting room which seats seventy-five--a more intimate space than the gym or auditorium. We decorate the walls with artwork from the films and with photographs of children in various stages of the animation process. The size of the room requires more than a single showing for the school audience (even with kids sitting on the floor), but being able to project relatively close to the screen produces a brighter, clearer, and larger super-8 image, and therefore outweighs the disadvantages.

To involve children in the festival, I select a number of them to introduce portions of the reel and to explain certain techniques. All the short two-hundred second (3-1/3 minutes) reels are spliced onto a single large reel for easier projecting. Sections are divided with white leader so that the projector can be switched off and on as different children speak. Accompanying each segment is a recording of up-beat music, usually wordless, such as synthesizer sounds (Vanguard's "The In Sound from Way Out" is terrific) or Scott Joplin piano rags. Occasionally, music with words suits a particular theme; we used "If I Could Talk to the Animals" from the DR. DOOLITTLE soundtrack recording for an animal sequence. Children operate both the record/tape player and projector. At this point, the teacher can almost relax and enjoy.

Parent response has always been positive and enthusiastic. They have sent beautiful notes, contributed extra equipment, and last year they even brought popcorn.

## A New Response

We live in an anxious present, and there are beginning to be rumblings in paradise. How can you justify time spent on "making cartoons" when every change in society's values causes the creation of a new subject to be added to an already deluged curriculum? Isn't animation merely an exercise in self-indulgence?

As far as I know, researchers have yet to prove that children who make films do better academically than those who do not. While any number of teaching styles can be effective for inculcating *information*, children are not empty "receptacles" waiting, without volition to be spoonfed. In my experience, it is children's *attitudes* that change when they begin working with a camera. The excitement that animation workshops generate creates an openness to the total school experience--and the learning process itself--that carries over into all subject areas. Children blossom and thrive in such an atmosphere! Why should we abandon something that works simply because we live in a society that cultivates change for its own sake?

Filmmaking, I should add, need not be taught in a vacuum--set apart from the regular curriculum. Consider these possibilities for application to the school experience.

- *Social Studies:* Kinestatic animation (photographs shot single frame in rapid succession) can be used to film student biographies or historical periods, following research into events and their chronology. In an exercise on media propaganda, fifth graders at the Murray Avenue School in Larchmont NY, ran tests on the safety and the durability of toys advertised on television. They filmed the tests and presented the results both to the manufacturers and to a major television network, which ran the piece on a prime-time news program.
- *Science:* Animation correlates well with units on sound and light, and using the time-lapse technique with close-up lenses children can observe minute details of nature (e.g., chick hatching). Using the flip book technique or making a zoetrope, they can experiment with persistence of vision.
- *Language Arts:* In addition to folk and fairy tales, fables and myths, poetry (particularly ballads) and their own writing, children can use iconographic or still-scan animation (filmed directly from the pages of a book) to make their own photo essays or film primary picture books. Or, using object animation, they can create their own imaginary world.*
- *Mathematics:* Animation is a natural lead-in to computer graphics. (See chapter eight, "Animation and the New Technology," in Russet and Starr listed in bibliography.) Also, geometric patterns can be explored by animating tangrams, attribute books, cuisinaire rods, etc., including transparent rods which can be underlit on the overhead with wonderful effect.

## Summary

But it is the intangibles, those things least likely to be measured by the product-oriented, that are, to me, the *raison d'être* of animation. It is indescribably satisfying to watch a group of otherwise competitive--at times even combative--ten-year-olds working side-by-side, supporting, appreciating, and being patient with one another in a mutually rewarding creative effort.

From working along with my tin grin animators, I have gained a whole new perspective on the learning process; and, far from feeling terror at the thought of falling on my face, I've never been closer to them than when groping efforts revealed my humanity was showing. I have learned the virtue of patience and the art of being a catalyst--allowing children's ideas to surface over my own, allowing children to discover things I never thought of. I have learned to work without fragmentation and without the narcotic of praise. I have even learned not to fear the *Big Bad Back-to-Basics Wolf*; the beast and I have come to terms: we cooperate as co-workers, not competitors. I am, after all, still growing. I am content.

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* As in HANK THE CAVE PEANUT, a droll pseudoanthropological study of the cave peanut civilization in which the filmmaker willy-nilly mixes modern and primitive cultural motifs (such as letter carriers and initiation rites). The only other life form, besides the peanut, is the wild fork (forks are horses of sorts). Hank, the hero of the title and an apprentice canoe builder, must capture a wild fork as part of his initiation rite.

# filmography

Cameraless Animation

BLINKETY BLANK by Norman McLaren 6 min; nonverbal 1955/Canada (International Film Bureau, Chicago IL)
A COLOUR BOX by Len Lye 5 min; nonverbal 1935/United Kingdom (Creative Film Society, Reseda CA; Museum of Modern Art, NYC)
FIDDLE-DEE-DEE by Norman McLaren 4 min; nonverbal 1947/Canada (International Film Bureau)
KICK ME by Robert Swarthe 8 min; nonverbal 1975/USA (Little Red Filmhouse, Los Angeles CA)
RED BALL EXPRESS by Steve Segal 3 min; nonverbal 1975/USA (Perspective, Chicago IL)

Cel Animation

ANANSI THE SPIDER by Gerald McDermott 10 min 1969/USA (Texture Films)
GERALD McBOING BOING by Robert Cannon & John Hubley 7 min 1950/USA (Churchill Films, Los Angeles CA; Creative Film Society)
HOPSCOTCH by Robert Churchill 12 min 1971/USA (Churchill Films)
MOONBIRD by Faith & John Hubley 10 min 1970/USA (Films Incorporated, Wilmette IL)
SUN FLIGHT by Gerald McDermott 6 min; nonverbal 1966/USA (Gerald McDermott, New Milford CT)

Clay Animation

DINOSAUR by Will Vinton 13 min 1980/USA (Pyramid Films, Santa Monica CA)
THE FABLE OF HE & SHE by Eliot Noyes, Jr. 11 min 1974/USA (Learning Corporation of America, NYC)
MARTIN THE COBBLER by Will Vinton 28 min 1977/USA (Billy Budd Films, NYC)
THE SAND CASTLE by Co Hoedeman 14 min 1977/Canada (National Film Board of Canada, NYC)
WHAZZAT? by Arthur Pierson, Jr. 10 min; nonverbal 1975/USA (Encyclopedia Britannica, Chicago IL)

Collage Animation

THE BIRD, THE FOX AND THE FULL MOON by Eduardo Darino 11 min 1977/USA (Texture Films)
FRANK FILM by Frank Mouris 9 min 1973/USA (Direct Cinema, Los Angeles CA)

Cutout Animation

CECILY by Pavla Reznickova 7 min 1973/Czechoslovakia (Learning Corporation of America)
KUUMBA: SIMON'S NEW SOUND by Bob Bloomberg & Jane Aaron 8 min 1978/USA (Beacon Films, Norwood MA)
A LITTLE GIRL & A GUNNY WOLF by Steve & Marion Klein 6 min 1971/USA (AIMS Instructional Media, Glendale CA)
TANGRAM by Alan Siasor 3 min; nonverbal 1975/USA (Pyramid Films)

Iconographic Animation

THE SNOWY DAY by Mal Wittman 6 min 1968/USA (Weston Woods, Weston CT)
A STORY, A STORY by Gene Deitch 10 min 1973/Czechoslovakia (Weston Woods)

Kinestatic Animation

AN AMERICAN TIME CAPSULE by Charles Braverman 4 min; nonverbal 1975/USA (Pyramid Films)

Line Animation

THE ANIMAL MOVIE by Grant Munro & Ron Tunis 10 min; nonverbal 1966/Canada (National Film Board of Canada)
A BRAND NEW DAY by Jane Aaron 3 min; nonverbal 1974/USA (Jane Aaron, NYC)
GERTIE THE DINOSAUR by Winsor McCay 11 min; silent; b&w 1909/USA (Creative Film Society; Museum of Modern Art)
L'AGE DOOR by George Griffin 2 min; nonverbal 1975/USA (Serious Business, Oakland CA)
LEARNING TO WALK by Borovoc Dovnikovic 8 min; nonverbal 1979/Yugoslavia (International Film Bureau)
TRIKFILM III by George Griffin 4 min; nonverbal 1974/USA (Serious Business)

Object Animation

CAPTAIN SILAS by Ron McAdow 14 min 1977/USA (Yellow Bison Productions, Holliston MA)
HANK THE CAVE PEANUT by Ron McAdow 14 min 1974/USA (Yellow Bison Productions)
IMPASSE by Caroline & Frank Mouris 10 min; nonverbal 1978/USA (Phoenix/BFA, NYC)
MATRIOSKA by Co Hoedeman 5 min; nonverbal 1971/Canada (National Film Board of Canada)
SHORELINES by Al Jarnow 3 min 1977/USA (Picture Start, Champaign IL)
TCHOU TCHOU by Co Hoedeman 15 min 1972/Canada (Encyclopedia Britannica)

Paint on Glass Animation

FIRE by Witold Giersz 9 min; nonverbal 1975/Poland (Encyclopedia Britannica)
THE STREET by Caroline Leaf 10 min 1976/Canada (National Film Board of Canada)

Pixillation

THE AUTOMATIC MOVING COMPANY (LE MOBLIER FIDELE) by Emile Cohl 10 min; silent 1910/France (Museum of Modern Art)
A CHAIRY TALE by Norman McLaren & Claude Jutra 10 min; nonverbal; b&w 1957/Canada (International Film Bureau)
PEANUT BUTTER & JELLY by Eliot Noyes, Jr. 1 min; nonverbal 1976/USA (Unifilm, NYC)
RECORDED LIVE by S. S. Wilson 8 min 1976/USA (Pyramid Films)
THE RIDE by Gerald Potterton 7 min; nonverbal 1963/Canada (National Film Board of Canada)

Puppet Animation

THE HAND by Jiri Trnka 19 min; nonverbal 1966/Czechoslovakia (McGraw-Hill Films, Delmar CA)
THE OWL & THE LEMMING by Co Hoedeman 7 min 1973/Canada (AIMS Instructional Media)

Sand Animation

HOW BEAVER STOLE FIRE by Caroline Leaf 12 min; monocolor 1972/Canada (AIMS Instructional Media)
ORFEO by Caroline Leaf 11 min; nonverbal 1971/Canada (Pyramid Films)
THE OWL WHO MARRIED A GOOSE by Caroline Leaf 8 min; nonverbal; b&w 1976/Canada (Churchill Films)
SAND (PETER & THE WOLF) by Caroline Leaf 10 min; nonverbal; b&w 1969/USA (Phoenix/BFA)

Silhouette Animation

AUCASSIN & NICOLETTE by Lotte Reiniger 16 min 1975/Canada (National Film Board of Canada)
THE FISHERMAN & HIS WIFE by Gisela Frisen & Per Ekholm 20 min 1970/Sweden (Weston Woods)
JACK & THE BEANSTALK by Lotte Reiniger 12 min 1955/United Kingdom (Richard Kaplan, New York NY)
THE MAGIC PEAR TREE by Alfred Wallace & Wan-go Weng 5 min 1970/USA (Alfred Wallace, NYC)

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